STATE AWARDS FOR FILMS

PROGRAMME

21st April, 1962

Saturday, the 21st April, 1962 at 5.30 p.m. at Vigyan Bhavan

PROGRAMME

1. Introductory Speech by the Minister of Information and Broadcasting.

2. Report of the Central Committee of State Awards by Shri R. R. Diwakar.

3. Presentation of Awards by the Vice-President of India.

4. Vice-President's Address.

5. Speech of Thanks on behalf of film Industry by the President, Film Federation of India.

INTERVAL

6. Exhibition of Feature film "BHAGINI NIVEDITA" (Bengali) winning the President's Gold Medal.

RECIPIENTS OF STATE AWARDS FOR FILMS, 1961

ALL-INDIA AWARDS

Title of the film	*Producer*	*Director*	*Award*
FEATURE FILMS			
1. BHAGINI NIVEDITA (Bengali)	Aurora Film Corporation Private Limited, 125, Dharamtala Street, Calcutta-13.	Shri Bijoy Basu	President's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. PAVA MANNIPPU (Tamil)	Buddha Pictures, 12-First Cross Street, Trustpuram, Madras-24.	Shri A. Bhimsingh	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.
3. PRAPANCH (Marathi)	Indian National Pictures Limited, National House, Tulloch Road, Apollo Bunder, Bombay-1.	Shri Madhukar Pathak	All-India Certificate of Merit
DOCUMENTARY FILMS			
1. RABINDRANATH TAGORE (Longer Version) (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Satyajit Ray	President's Gold Medal and a cash prize of Rs. 4,000 to its producer and Rs. 1,000 to its director.
2. OUR FEATHERED FRIENDS (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Gopal Dutt	All-India Certificate of Merit and a cash prize of Rs. 2,000 to its producer and Rs. 500 to its director.
3. ROMANCE OF THE INDIAN COIN (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri G. H. Saraiya	All-India Certificate of Merit
CHILDREN'S FILMS			
1. HATTOGOL VIJAY (Hindi)	Hari S. Dasgupta Productions, 6, Southern Avenue, Calcutta-26.	Shri Bulu Das Gupta Shri Raghunath Goswami	Prime Minister's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. SAVITRI (Hindi)	Children's Film Society, Sapru House, New Delhi-1	Shri Phani Majumdar	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.

Title of the film	*Producer*	*Director*	*Award*
3. NANHE MUNNE SITARE (Hindi)	Shri Ajoy Kumar Chakravarty, 3(1, Vakil Building, Bandra, Bombay-50.	Shri Ajoy Kumar Chakravarty	All-India Certificate of Merit
EDUCATIONAL FILMS			
1. CITRUS CULTIVATION (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Krishan Kapil	President's Gold Medal and a cash prize of Rs. 4,000 to its producer and Rs. 1,000 to its director.
2. COIR WORKER (English)	Shri F.R. Bilimoria, Art Films of Asia Private Limited, Film Center, Tardeo, Bombay-34.	Shri F. R. Bilimoria	All India Certificate of Merit
3. AHVAN (Hindi)	Shri Dhruva Kumar Pandya, 73, Pritam Nagar Society, Ellis Bridge, Ahmedabad-6.	Shri Dhruva Kumar Pandya	All-India Certificate of Merit
	REGIONAL AWARDS		
(a) (i) DHARMPUTRA (Hindi)	Shri B.R. Chopra, B.R. Films, 4 Chinoy Colony, Juhu Road, Bombay-54.	Shri Yash Chopra	President's Silver Medal
(ii) GUNGA JUMNA (Hindi)	Shri Dilip Kumar, Citizens Films, Mehboob Studios, Hill Road, Bombay-50.	Shri Nitin Bose	Certificate of Merit
(iii) PYAR KI PYAS (Hindustani)	Anupam Chitra, Ranjit Studios, Bombay-14.	Shri Mahesh Kaul	Certificate of Merit
(b) (i) MANINI (Marathi)	Kala Chitra, Care Bharat Film Distributors, 2C/D, Naaz Building, Lamington Road, Bombay-4.	Shri Anant Mane	President's Silver Medal
(ii) VAIJAYANTA (Marathi)	Rekha Films, Khandke Building, 2/23, N.C. Kelkar Road, Dadar, Bombay-28.	Shri Gajanan Jagirdar	Certificate of Merit
(iii) MANSALA PANKH ASTAT (Marathi)	Shri Madhav Shinde, Jaiprabha Studios, Kolhapur.	Shri Madhav Shinde	Certificate of Merit
(c) NANDANVAN (Gujarati)	Shri Shrikumar V. Gadani, 63, Khanderao Wadi, Chicun Villa, Borivli (West), Bombay.	Shri Ganpatrao Brahmbhatt	Certificate of Merit
(d) (i) SAMAPTI (Bengali)	Satyajit Ray Productions Private Limited, 3, Lake Temple Road, Calcutta-29.	Shri Satyajit Ray	President's Silver Medal
(ii) SAPTAPADI (Bengali)	Shri Uttam Kumar, 46A, Girish Mukherji Road, Calcutta-26.	Shri Ajoy Kar	Certificate of Merit

Title of the film	*Producer*	*Director*	*Award*
(bb) PUNASCHA (Bengali)	Shri Mrinal Sen, 22/1/1-2B, Manohar Pukur Road, Calcutta-29.	Shri Mrinal Sen	Certificate of Merit
(c) SHAKUNTALA (Assamese)	Kamrup Chitra, 77/B, Golf Club Road, Calcutta-33.	Shri Bhupen Hazarika	President's Silver Medal
(d) NUA BOU (Oriya)	Shri Ram Krishna Tripathy, Pancha Sakha Pictures, Bhagatpur, Cuttack-1.	Shri Prabhat Mukherjee	Certificate of Merit
(e) (i) KAPPALOTTIYA THAMIZHAN (Tamil)	Padmini Pictures, 15, Balakrishna Road, Madras-4	Shri B. R. Panthalu	President's Silver Medal
(ii) PASA MALAR (Tamil)	Rajamani Pictures, 5, Shanmuga Mudali Street, Royapettia, Madras-14.	Shri A. Bhimsingh	Certificate of Merit
(iii) KUMUDAM (Tamil)	The Modern Theatres Limited, Post Box No. 165, Extension, Salem-1.	Shri A. Subbarao	Certificate of Merit
(f) BHARYA BHARTHALU (Telugu)	Prasad Art Pictures (P) Limited, 9-Krishna Rao Naidu Street, Madras-17.	Shri K. Pratyagatma	President's Silver Medal
(g) KITTUR CHENNAMMA (Kannada)	Padmini Pictures, 15, Balakrishna Road, Madras-4	Shri B. R. Panthalu	Certificate of Merit
(h) (i) MUDIYANAYA PUTHRAN (Malayalam)	Chandrathara Productions, 21-Nesakkanni Mudali Street, T. Nagar, Madras-17.	Shri Ramu Kariat	President's Silver Medal
(ii) KANDAM BECHA KOTTU (Malayalam)	The Modern Theatres Limited, Post Box No. 165, Extension, Salem-1.	Shri T. R. Sundaram	Certificate of Merit
(iii) SABARIMALA SRI AYYAPPAN (Malayalam)	Shri K. Kuppuswamy, Sasthe Films, Post Box No. 294, 6/13, Puliyakulam Road, Coimbatore-1.	Shri S. M. Sriramulu Naidu	Certificate of Merit

"BHAGINI NIVEDITA" (Bengali)

President's Gold Medal as the Best Feature Film

Produced by : Aurora Film Corporation Private Limited, Calcutta.

Directed by : Shri Bijoy Basu.

Margaret E. Noble, born in an Irish Vicar's home, has interminable questions to put to her ailing father. But her father does not live long. His death raises new and graver questions in her mind. Her mind is not quite happy and satisfied.

At a London meeting, an Indian Sanyasin is speaking about the invincible strength of India and the lessons it has to teach even to a progressive country like England. After his address, he invites questions from the audience. Margaret Noble is unconvinced; she is unable to appreciate how a backward country like India could build a progressive city like London. The ensuing discussion makes her wiser; she realises what price the people of other towns and countries had to pay to make London and England great. Those were the days of the first encounter between the great Sanyasin Swami Vivekananda and and his disciple—the future Nivedita.

A few years roll by. Margaret reaches India to live the life of a disciple to the great Guru. She is gladly accepted for this role. She gets her new name "Nivedita".

Under the fatherly care of her Guru, she leads a life of service to the people of India. No job is humiliating for her. She cleanses streets, teaches the uneducated and nurses the sick.

The day comes when she goes to see her Guru at Belur. It was an *Ekadashi* day—a day of fasting for the Guru but that day he would feed his disciple personally. She looks enquiringly. The Guru is talking of the day when Jesus washed the feet and hands of his disciples. Nivedita remembers, it was the last day of the Saviour in this world. She returns from Belur with a heavy heart. That was the last meeting between the Guru and sister Nivedita—the "burning flame" that nursed the renaissance of Bengal.

The death of her Guru does not diminish her zeal for service to the people. Undaunted by the difficulties caused by local prejudices, she continues her life of dedication to the service of the people till the last moment.

"PAVA MANNIPPU" (Tamil)

All-India Certificate of Merit as the Second Best Feature Film

Produced by : Boodha Pictures, Madras.

Directed by : Shri A. Bhimsingh.

Alavandar is a shrewd merchant, posing as a pious man. His wife, Maragatham, makes amends for his sins. Alavandar poisons a merchant to death for his diamonds and when the crime is detected, shifts the blame on to his driver, Manickam, by planting evidence. Manickam gets life sentence; he escapes to meet his pregnant wife and daughter. His wife dies at child birth. His first daughter, Thangam, is taken charge of by a neighbour, Ponnamma. The second child is handed over to James Ponniah, a friend of Maragatham.

Manickam is not aware of the arrangements made for the bringing up of his children and kidnaps Alavandar's younger son, Ramu, and places him on railway track. The child is saved by a Muslim fakir, Ismail. Manickam is re-arrested.

Years roll by. Rajan, Alavandar's first son, becomes a police officer. Ramu, brought up under the name Rahim, is a social worker. Rajan falls in love with Thangam, Manickam's first daughter and Rahim with Mary the second daughter brought up by James Ponniah. Maragatham and James plan to unite Rajan and Mary in wedlock and Alavandar agrees to this, lured by James' riches.

Alavandar learns of his son's relations with Thangam and manages to wring out an assurance that she will not marry Rajan. Ponnamma is shocked by Thangam's decision and tells her of her father's fate before dying. In a depressed mood, Thangam tries to commit suicide but is rescued by Rahim.

Back from prison, Manickam learns of the whereabouts of his second daughter and secures an employment at James' house. Mary is not informed of his identity. Manickam is intrigued by her intimacy with Rahim and tries to wean her away without success. Keen to separate them, Alavandar throws acid on Rahim's face and also tries to evict the residents of Rahim's *kuppam*. While breathing his last, Ismail confides to the colleagues that Rahim is a Hindu child and Rahim overhears him narrating the circumstances under which he, Rahim, was found by Ismail.

A clever scene staged by Alavandar sends Rahim to prison. In the prison, Manickam meets Rahim and pleads with him to forget Mary in view of the bright future awaiting her. During the conversation, Rahim realises that is the lost son of Alavandar.

Alavandar succeeds in evicting the residents of the *Kuppam*. He finds that Thangam is amongst them and tries to murder her before Rajan could see her. Rajan arrests his father and later, resigns his job in disgust. Alavandar is released on bail.

On coming out of prison, Rahim is moved by the plight of his colleagues who are without shelter and food, approaches Maragatham for help and gets it. Alavandar concocts the story of an alleged attempt on his life by Rahim and Rajan goes out to take revenge on Rahim. During the ensuing encounter the identity of Rahim as also that of Mary and Thangam is revealed. They decide to celebrate the marriage of Rajan and Thangam. Rahim goes out to invite Alavandar to the marriage. Alavandar locks him up in a hut and sets fire to it. He is dismayed when informed of Rahim's identity, and is blinded and hurt while rescuing his son. He confesses his crimes and goes to prison atoning for his misdeeds.

"PRAPANCH" (Marathi)

All-India Certificate of Merit as the Third Best Feature Film

Produced by : Indian National Pictures Limited, Bombay.
Directed by : Shri Madhukar Pathak

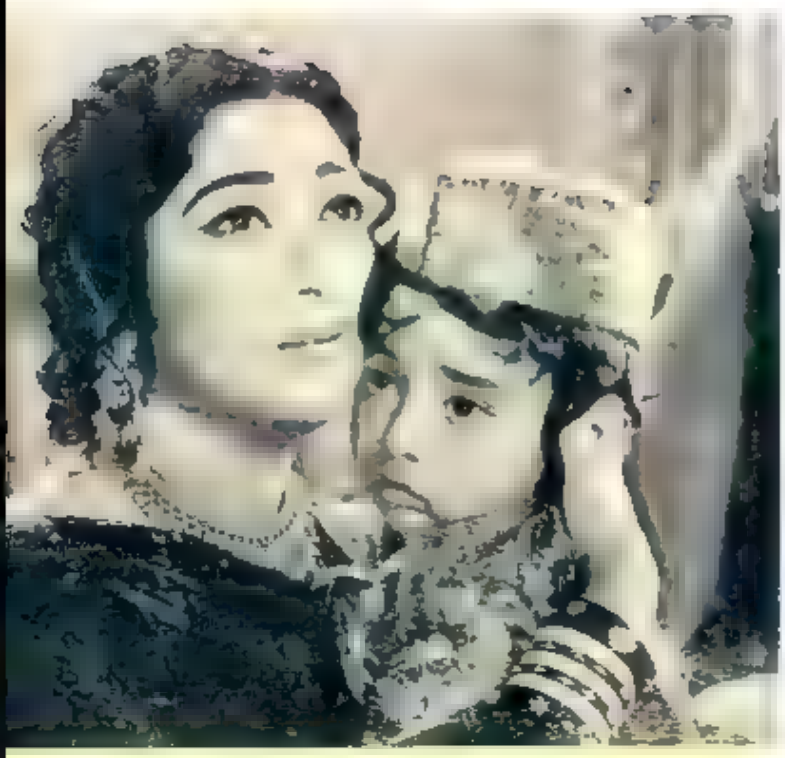
Deva, the middle-aged, worry-scarred village potter, has a problem which is nonetheless touching for the reason that it is all too familiar in India. He is a man of miserably meagre means and the chief provider of a large family consisting of his wife, his six children and an old blind aunt. He is hopelessly in debt and there is not enough food to go round in the family.

When Shankar, Deva's loving younger brother, returns to the village with a spot of useful cash and training in modern pottery, Deva starts looking forward to better, brighter days. But when Shankar invests his money in materials for erecting a factory, the village sahukar grasps this opportunity and armed with a court decree, attaches the goods to settle his account with Deva. The sahukar also reaches for the family's modest dwelling which is saved by the last bit of cash left with Shankar.

Seeing that it is going to be the old misery all over again, Deva ends his life. Shankar, who is braver, begins fighting a losing battle for survival. In the process his romance with Champa, the village girl, comes to an end. Paru, Deva's widow feeling it unjust to burden Shankar with her problems, collects her children and goes away to Bombay.

In Bombay, Paru suffers great hardships and trials. Two of her children go astray, two of them die and it is with difficulty that she manages to eke out an existence for herself and her remaining children.

At this stage, nearly crushed with grief, Paru hears a social worker talk on the need for and advantages of family planning in life. Convinced that had the message of family planning come her way in time it would have greatly reduced her family's misery, Paru decides to devote the rest of her life to propagating the message.



DHARMPUTRA Hindi

President's Silver Medal as the Best Feature Film in Hindi

Producer : Shri B. R. Chopra, Bombay.

Director : Shri Yash Chopra.

The struggle for India's independence starts with the slogan of Hindu-Muslim Unity. In the context of the prevailing harmony between Hindus and Muslims, there does not appear anything wrong when Doctor Amrit Rai and his wife Savitri, take it upon themselves to save Husn Bano from a life of shame by adopting her illegitimate child. So the child Husn Bano starts his life in the house of a Hindu.

But as the young lad Dilip, grows up, the political atmosphere in the country starts changing. An artificial division on the basis of religion creeps in and disharmony between the two communities is fostered. Dilip develops [illegible] Hatred towards Muslims and wants to massacre Muslims. His identity is revealed when he tries to kill his real parents granted asylum by his foster one. Dilip is devoted [illegible] his religion and hates Muslims. His fiancee's words that she loves him—the man—and not the Hindu or Muslim in him brings him back to his senses. Dilip decides to work for the future, as does the whole nation when religious and communal feelings would have been replaced by national sentiments.

GUNGA JUMNA" (Hindi)

Certificate of Merit as the Second Best Film in Hindi

Produced by : Shri Dilip Kumar, Bombay

Directed by : Shri Nitin Bose

In Haripur, a peaceful village, lives Ganga, a lad of fourteen, with his widowed mother and younger brother Jumna. Ganga's mother, a woman of fortitude and dignity, does not let false prestige hamper her duty towards her children and becomes a domestic servant in the local Zamindar's house, with Ganga as her help. Jumna goes to school

One day, Ganga discovers an empty jewel box outside the Zamindar's house and takes it home. The jewel box, belonging to the second wife of the Zamindar, has been thrown there by the former's brother, Hariram, after emptying it of its contents. The Zamindarni notices the missing jewels and suspicion falls on Ganga's mother. Her house is searched when Ganga is away and the empty box discovered. Ganga's mother is charged with the theft, the Zamindar himself intervenes in her behalf, but she does not survive the shock of this indignity

The responsibility of bringing up his brother falls on Ganga who becomes a farm hand at the Zamindar's farm

Years pass. The Zamindar is dead and the affairs of the Zamindari are now in the hands of Hariram. One day, he tries to molest Dhanno, Ganga's sweetheart. Ganga appears in time to save Dhanno's honour and thrashes Hariram. Hariram plans revenge and succeeds, through his cunning, in having Ganga convicted on charges of theft and rioting

While in jail, Ganga's main concern is that Jumna who is studying in the city, should not know that he is in jail and that he does not suffer for want of money and requests the village school master to do the needful. But the school teacher is without means to carry out Ganga's wishes. With neither money nor news from the village, Jumna has to abandon his studies—and joins the police force

Released from jail, Ganga chances on the piles of letters written by Jumna and accuses Hariram as the

source of all the troubles. He seizes a bag of currency notes from Hariram's safe. Hariram tries to stop Gunga with a rifle and during a scuffle, Gunga snatches the rifle and takes shelter in the adjoining hills. The next morning the police and some villagers comb the hills for Gunga. Gunga is surrounded and cornered. Gunga is shot down and the jerk lets go the trigger of his gun. The sound frightens the villagers. Gunga is free again. A group of dacoits impressed by the scene approach him for leadership. Dhanno joins Gunga and warns him that he is sure to lose his life if he returns to the village. Gunga has no option but to become a dacoit and soon his gang becomes notorious by its exploits.

Married to Dhanno, Gunga is almost reconciled to his present way of life when he learns that he is going to be a father. With the child's future goading him, he tries to retrace his steps. He meets Jumna, who has been detailed to book the dacoits, and is told that the only safe course for Gunga would be to surrender to the forces of law. Dhanno realises that this would mean imprisonment and is not prepared to part from him. Gunga reluctantly returns to his life of dacoity.

A few days later, Gunga appears at the police station with Kamla, Hariram's niece and Jumna's sweetheart whom he had saved from a forced union. Gunga implores Jumna to marry Kamla. The Superintendent of Police intervenes and brings home to Gunga that his profession will stand in the way of Jumna's future. Gunga agrees to be imprisoned. Dhanno who had followed Gunga tries to wean him away, without avail. The dacoits try to release Gunga and open fire on the police. In the encounter, a stray bullet hits Dhanno. This decides things for Gunga, who manages to take Dhanno to the hills, where she succumbs to the injury. In the death of Dhanno, Gunga sees the end of his world. In a mad rage of protest he kills Hariram, sets fire to his house and wants to destroy everything around him till he himself is destroyed, but by his own brother's bullet.

"PYAR KI PYAS" (Hindustani.
Certificate of Merit as the Third Best Film in Hindi

Produced by : Anupam Chitra, Bombay
Directed by : Sant Mahesh Kaul

Among the several guests present at the ceremony for naming the eighth child of Mr and Mrs Devidas, the only one who is not happy is Asha, a young woman who has not known the blessing of motherhood even though she has been married many years ago. She is not happy because the unfulfilled yearning for motherhood is welling up within her, but more particularly she is unhappy as the women present at the ceremony will not let her fondle the child who is being named. Asha returns home, her yearning intensified all the more.

Invited by Devidas, Asha and her husband Ashok attend a show organised in aid of the Seva Kunj devoted to the cause of orphans. They are attracted by a little girl, Geeta, who is among the performers. They adopt the child and lavish love and affection on her. It is a bright new world for Geeta until Asha realises one day that she is pregnant. Asha draws within herself and begins to neglect Geeta imperceptibly. After the arrival of Asha's own child, Geeta feels entirely neglected. Even her efforts to fulfil her yearning for love by lavishing her affection on the new-born are not kindly looked upon. Eventually, brushed aside and bewildered, Geeta leaves home and struggles to reach Seva Kunj.

Asha and Ashok realise too late what they have, inadvertently, let the child go through. They arrive at Seva Kunj to take Geeta back, but they are impeded to do so only by a sense of duty. Geeta realises this and refuses to go with them. She quietly disappears, lest she should be taken back on a later date.

Ultimately Asha realises her mistake and yearns for Geeta. A search is made for Geeta in the town where she was last seen. Asha spots Geeta, but the girl runs away. The chase taking them to a railway track. Asha is trapped between the rails and falls down screaming. Geeta runs back to Asha. The orphan has now a real home and real parents.

MANINI (Marathi)

President's Silver Medal as the Best Film in Marathi

Produced by Kala Chitra, Bombay

Director Sant Anant Mali

Malati comes from a [illegible] and she is [illegible]. Beautiful and [illegible] gets [illegible] desire to marry her into a [illegible] Rs. Malati has other plans. [illegible] her life-companion. Madhav [illegible] her parents. [illegible] She remains at [illegible] and [illegible]

Malati and Madhav get [illegible] Madhav's [illegible] Malati [illegible] Madhav [illegible] Rao [illegible] Malati [illegible] Madhav [illegible] Malati [illegible] Madhav [illegible] Malati [illegible] Madhav [illegible] Malati [illegible] the [illegible]

Malati [illegible] Madhav is not without [illegible] Malati [illegible] presents. But both Malati and Madhav are badly treated. Malati is [illegible] accused of theft. She leaves the house [illegible] never [illegible] back.

The Communist [illegible] Party comes to the village and Madhav [illegible] the leadership of the village [illegible]. Malati and Madhav [illegible] Again Malati receives an [illegible] attend her mother's marriage. She declines [illegible]

Malati [illegible] and the absence of Malati at the marriage [illegible] Malati [illegible] Malati [illegible] a sort of [illegible] Malati [illegible] mother her father [illegible] Madhav [illegible] and [illegible] Malati [illegible] and [illegible] and [illegible] and [illegible]

VAIJAYANTA' (Marathi)

Certificate of Merit as the Second Best Film in Marathi

Produced by : Rekha Films, Bombay

Directed by : Shri Gajanan Jagirdar

Gajra, a middle-aged Tamasha woman, desires that her daughter, Vaijayanta, should learn to read and write and be free from the drudgery that is a Tamasha girl's life. Vaijayanta, preparing for her matriculation examination, is in love with Uma to whom she has given an undertaking that she would not dance on the stage. Uma's father who was deserted by his wife—a Tamasha woman—is against the marriage.

One evening, Gajra is challenged by her rival Chandra during a performance. In the ensuing competition Chandra wins. Vaijayanta throws a counter-challenge to avenge her mother's defeat and wins. She later refuses a handsome contract for performing regularly. Uma, who has seen her dance, quits the auditorium in the meantime.

The next morning Vaijayanta tries to explain, without avail, her conduct to Uma. Having left the stage, Gajra [illegible] and is soon joined by Vaijayanta. When Gajra falls ill, money is needed for [illegible] and Vaijayanta has no option but to step on the stage.

In the meantime, Lord has asked the servant for forgiveness and apologises to Vanyanta. She scolds him for his misconceived notions of respectability.

Vanyanta resents the neglect of the servants and there is an altercation between her and Chandulal, the contractor's son. Chandulal tries to assault her but Vanyanta escapes. Chandulal is beaten up by the stranger who comes to her rescue and is set free by the police.

Vanyanta thanks the stranger for saving her and the stranger tells Vanyanta about Chandulal's crime and punishment. Whether the stranger is about to be released from prison or escapes

Chandulal escapes with the help of Vanyanta and proves to be a treacherous lover. Vanyanta is now afraid of the stranger, whom Chandulal's mother misconstrues. Chandulal tries to assault Vanyanta, but fails. Vanyanta is set free and agrees to dance with Chandulal.

A victim of circumstances, Vanyanta is forced to make an appearance. Vanyanta's parents and all the audience are delighted when the troupe performs before the king in royal uniform. At the close of the performance, Lord and Vanyanta are engaged to be married.

"MANSALA PANKH ASTAT" (Marathi)

Certificate of Merit as the Third Best Film in Marathi

Produced and Directed by Shri Madhav Shinde, Kolhapur

Arvind, son of an Inamdar of the orthodox village of Hanpur, is studying in Bombay. He writes poems under the pen-name 'Kamal'. Once Arvind falls sick and his friend, Madhav, takes him to a nursing home where a beautiful girl Manjir attends on him. Manjir, an ardent admirer of Kamal's poems, falls in love with Arvind who tells her that he is a friend of Kamal. Later the identity of Kamal is revealed; Arvind and Manjir decide to get married.

Before the wedding, it becomes known that Manjir is the child of an untouchable woman. Though Arvind is prepared to accept her as his father could not get her courage enough for this. Manjir decides to stay in Hanpur and serve the poor and illiterate Harijans. Arvind joins her and they are married in the temple of Vitha.

The orthodox people of Hanpur try to oust them under intimidation and one night try to set the temple on fire. Arvind's father intervenes on behalf of the couple and the villagers bow to his decision. Arvind's father accepts Manjir as his daughter-in-law and takes the couple home.

NANDANVAN (Gujarati)

Certificate of Merit as the Best Film in Gujarati

Producer Shri Shrikumar V. Gogate
Bombay

Director Shri Ganpatrao Brahmbhat

[illegible] a village merchant [illegible] to the village [illegible] the death [illegible] his younger brother. Deep [illegible] after [illegible] pursuing his studies. Both [illegible] Vasant [illegible] Deep [illegible] the [illegible]

Vasant [illegible] handles [illegible] Deep [illegible] Rupa the sister [illegible] Vasant's family.

The [illegible] Vasant [illegible] Vasant [illegible] Deep who [illegible] Rupa. On hearing [illegible] Vasant returns [illegible] sets everything [illegible]

"SAMAPTI" (Bengali)

President's Silver Medal as the Best Film in Bengali

Produced and Directed by : Shri Satyajit Ray, Calcutta.

Young Amulya, just out of college, rejects the girl of his mother's choice and decides to marry tomboy Mrinmoyee, etc., whom he has fallen in love at first sight. Alone with Amulya on the night of the wedding, the bride reveals that she had been forced into the marriage which she resents because of the loss of freedom it implies. Later in the night, she runs away from the bridal chamber. She is brought back a prisoner the following morning and receives the treatment that is normally meted out to such unconventional brides. Amulya sends his bride home and goes away to Calcutta. In his absence Mrinmoyee undergoes a profound mental change, and when at last she does go back to her husband, it is of her own free will, and because she has realised that she loves him and needs him.

"SAPTAPADI" (Bengali)

Certificate of Merit as the Second Best Film in Bengali

Produced by: Shri Uttam Kumar [illegible]
Directed by: Shri Ajoy Kar

A man lives by faith of soul without [illegible] in himself, in humanity, and in God.

From disbelief unto faith, from [illegible] that is the story of emancipa[illegible] also the story of Rina Brown [illegible] ultimately restored to it.

Born of British parents, and brought [illegible] phere of superior racial prejudice, she [illegible] upon all who could not attain that supremacy [illegible]

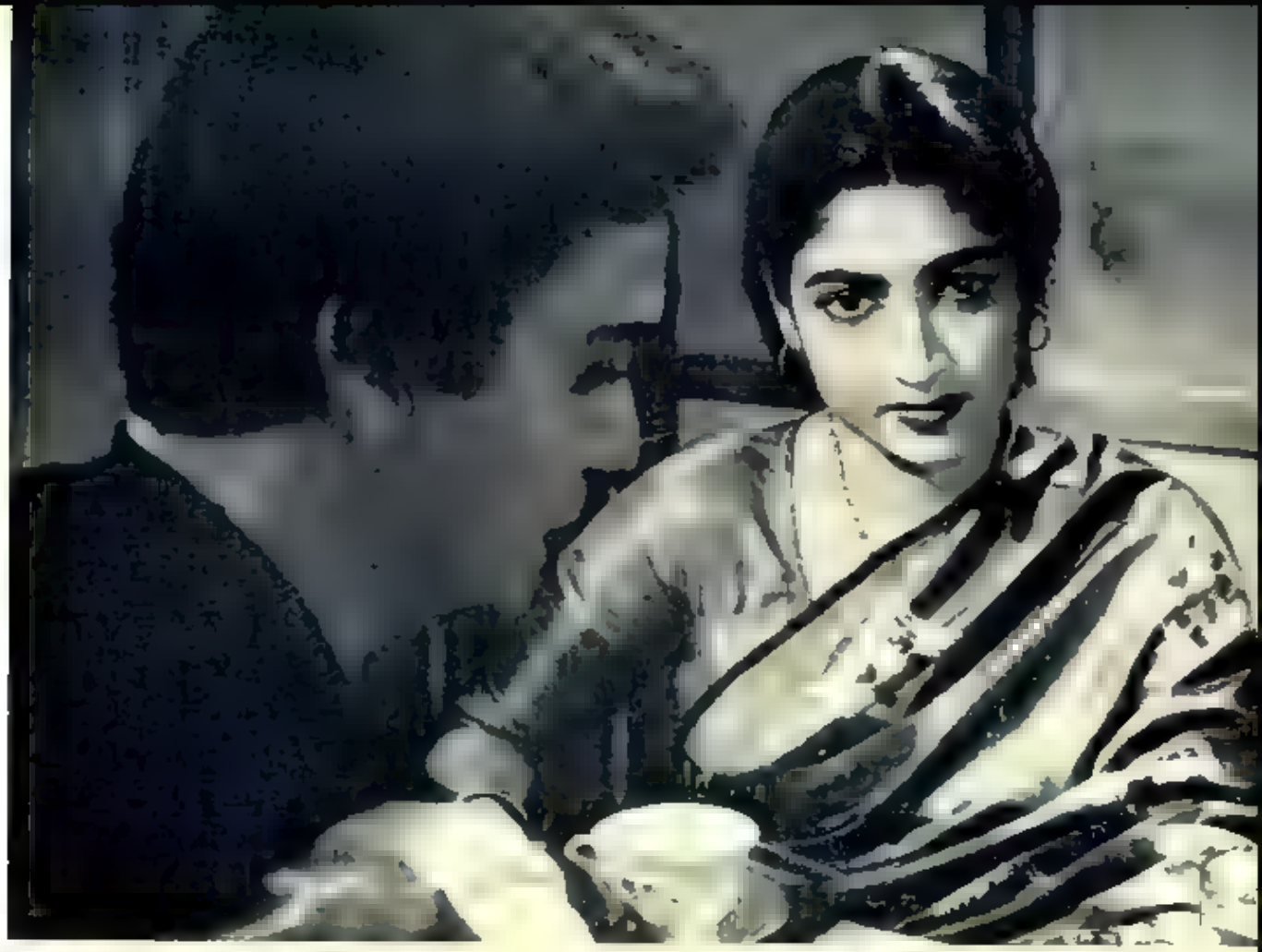
[illegible] essentially [illegible] Krishnendu was just a bookie heathen [illegible] light [illegible]

[illegible] and hatred are [illegible] On a memorable evening after a [illegible] she suddenly discovers that she [illegible] this bookie heathen Krishnendu.

She [illegible] will be mutual respect [illegible] faith. But the [illegible] She is informed by her [illegible] that she is [illegible] the British [illegible] She is the illegitimate child of [illegible] been baptised [illegible]

[illegible] God. She [illegible]

[illegible] Krishnendu [illegible] were there [illegible] So, when on a war [illegible] she rushes on her journey to deal [illegible] bombing and anti-aircraft shelling, Krishnendu [illegible] between [illegible] and Death [illegible] that in spite of all her distrust [illegible] for God and humanity, she had all the while been [illegible] for human love. She learns that God [illegible] thing, that He bestows His [illegible] low or high, that the [illegible] differences of faith and religion.



PUNASCHA" (Bengali)

Certificate of Merit as the Third Best Film in Bengali

Produced and Directed by Shri Mrinal Sen Calcutta

Subodh and Basanti are in love, but Subodh's slender earnings stand in their way to marriage. Besides, Subodh has dependents in his young sister and widowed mother both in their ancestral village home.

At one end Subodh gets a letter from his mother brought by Chhabi, the teen-aged, slightly intrigued daughter of his landlady and at the other end, Robi, the elder brother of Basanti, brings her the long sought for appointment letter. Robi had in the recent past [illegible] himself involved in strike and was victimised. Basanti's appointment letter [illegible] save their old-fashioned father.

Basanti joins her job but at home it only heightens the sense of alienation between father and the victimised son. For, to the father's reckoning, Robi's involvement in his office strike was not only senseless but also, from the point of view of their family interest, unpardonable.

Basanti and Subodh are happy. But gradually their [illegible] They begin realizing almost without discussing the [illegible] directly that Basanti's job is becoming important for her whole family that her individual yearnings have to be kept in the background in the interest of others.

Subodh [illegible] and inwardly despairs [illegible] Her only consolation is her growing [illegible] nonetheless [illegible] child of Manoranjan her boss, and the understanding of her sister-in-law at home.

The home atmosphere, however, slowly becomes in [illegible] At one pole stands the unemployed [illegible] Robi and at the other [illegible] They react [illegible] other rather violently.

This tells on the nerves of Subodh and Basanti as well. They grow irritable. One day out of their suppressed [illegible] at the mad world of want [illegible] and each other. Subodh's charges Basanti [illegible] with premeditated plan to exploit her for their self interest, while she retorts that he also wants to do the same.

With anguish and resentment in their hearts they realize [illegible] and [illegible] and [illegible] and begin [illegible] job he had earlier offered her. Subodh [illegible] but curtails his friend but she [illegible] away from Calcutta and rejects when offered earlier. Subodh [illegible] precisely because he did not want to get separated from Basanti. Subodh tells him that the entire [illegible] changed that he wants to run away from the [illegible] and hate he has become an intolerable necessity. He goes away without seeing Basanti. He informs her of his departure only by a short note.

Urged by his wife and circumstances, Robi meanwhile accepts a job in a village primary school and both the husband and wife leave.

But on the retirement of her father Basanti's responsibility merely increases. And as a sensitive proud child of the family she bears her loneliness and daily grievances. Far away from Calcutta Subodh also covers his solitude in work and lonely roaming. Basanti's boss, himself a bachelor, proposes to her and Basanti overwhelmed by circumstance and inward anguish breaks down. She declines, hinting at her story. In the wake of this delicate situation in the office, Basanti has no other way out but to resign.

At night she writes her first letter to Subodh, admiring his pride but attacking his vanity and touchiness. She also adds that she is going on a month's holiday to visit Robi at his village home. The entire family is disintegrated, she writes. Everything around her looks so hostile and so utterly futile, she adds.

Subodh's arrival at the village on a few days' leave takes Basanti and her sister-in-law by surprise. Subodh declaims to Basanti that his rage and outbursts were always against the senselessness and banal elements in the world they were in, against his own inability to combat them, against anything unfair; he beseeches Basanti: 'Believe me, I am not selfish.'

They at last find themselves on a newer plane, with an understanding deeper and, indeed, more rational.

"SHAKUNTALA" (Assamese)

President's Silver Medal as the Best Film in Assamese

Produced by : Kamrup Chitra, Calcutta

Directed by : Shri Bhupen Hazarika

The film portrays the well-known story of Dushyant and Shakuntala.

Dushyant, king of Avodhya, is hunting in the vicinity of Sage Kanva's Ashram. He meets Shakuntala, Kanva's adopted daughter and they are drawn together. Their infatuation for each other is looked upon with approbation. It is time for Dushyant to go back to his kingdom and Shakuntala gives him leave with a heavy heart. Shakuntala henceforward becomes meditative, anxiously waiting for the promised message from the King. She fails to heed Sage Durvasa addressing her when she is lost in her thoughts and the Sage curses that the person of whom she is thinking will forget her. And King Dushyant does not recognise her when Shakuntala goes to his court and fails to produce the ring given to her earlier by the King.

Shakuntala returns broken hearted. A son is born to her. Dushyanta's ring comes back to him from a sea merchant and with it Shakuntala comes back into his memory. He sets out in search of her. He is at long last united with his wife and son.

"NUA BOU" (Oriya

Certificate of Merit as the Best Film in Oriya

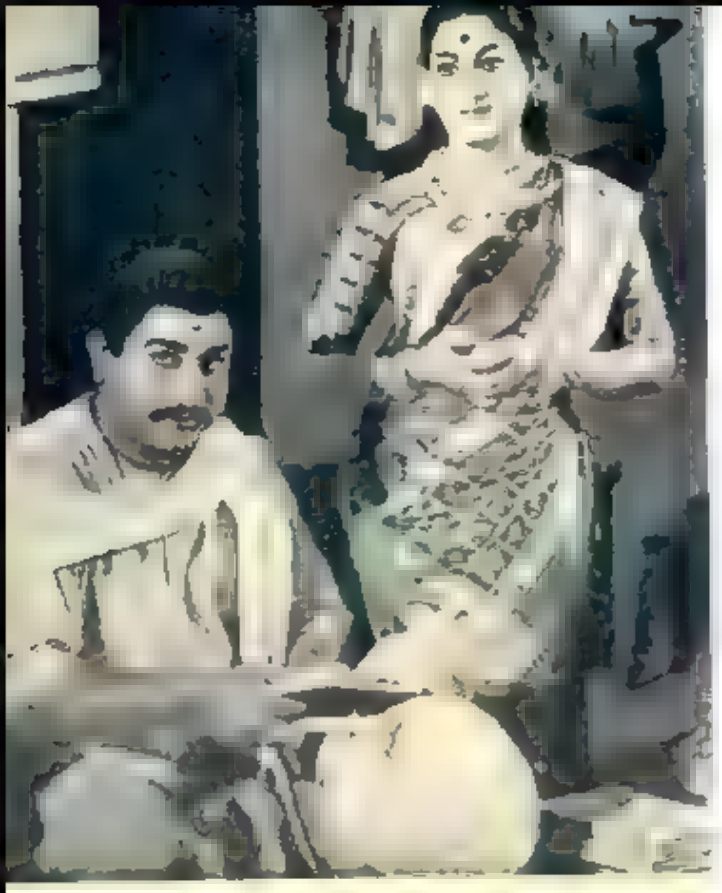
Produced by : Shri Ram Krishna Tripathy, Cuttack

Directed by : Shri Prabhat Mukherjee

In a village near Puri lives Sura Babu with his wife Parbati, her brother Raju and son Dolu. Parbati loves Raju more than her own son. Parbati falls ill and Raju comes to Puri with Sura Babu's old servant, believing that the Jagannath's prasad would cure his sister-in-law and brings the prasad. The illness continues and the native doctor Das is called in.

Parbati gradually gets cured. Some days later her mother-in-law Champa comes to stay with her. Parbati's mother is not well-disposed towards the mischievous Raju and tries to influence Parbati against him. Her efforts fail, particularly as Champa also takes Raju's side.

The native doctor's compounder Makund and Dr Rabi, a new-comer to the village, compete for Champa's hand. Das expresses his proposal to Sura Babu's wife Makund. Sura Babu misunderstands that the Doctor himself wants to marry the girl and agrees. As the date set for the marriage nears, Makund decides that he is not suitable for the young Champa. On the marriage day, Sura Babu forces Dr Das to marry Champa. At the last moment, Raju is found in the bridal attire. Makund comes forward and explains that Champa is in love with Dr Rabi. The marriage of Champa and Rabi is celebrated.



KAPPALOTTIYA THAMIZHAN Tamil

President's Silver Medal as the Best Film in Tamil

Produced by : Padmini Pictures, Madras

Directed by : Shri B. R. Panthalu

The film portrays the life of V. O. Chidambaram (18 ... who devoted himself to the cause of India's freedom.

... British proprie... who appeared ... To avert lest the B... any trouble Muthusami, wh... Chidambaram, looks after the latter's self-pos...

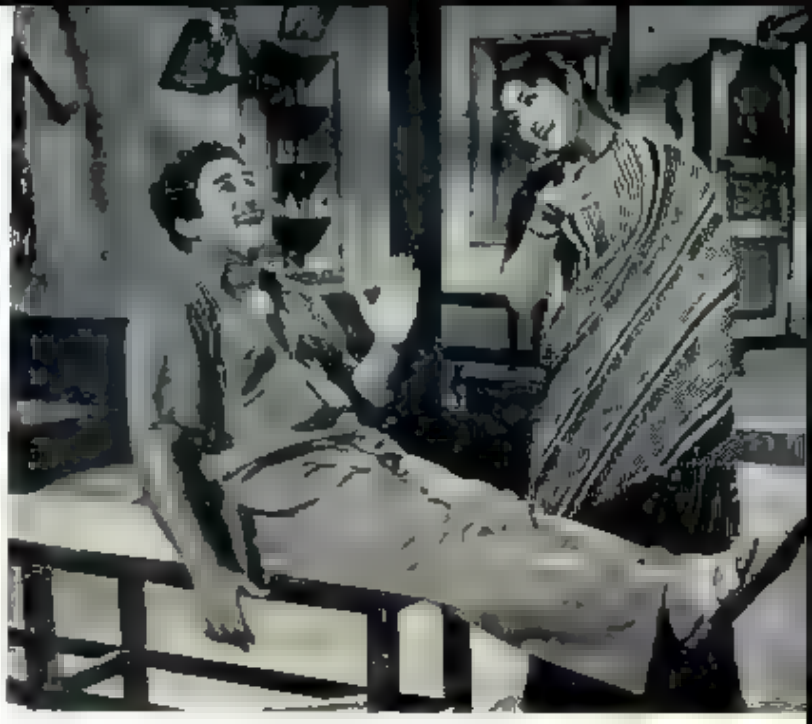
At Tuticorin, Chidambaram meets Subramaniya Sivam ... fighter and works for the Swadeshi move... Chidambaram receives a complaint from some of the l... merchants that the British Shipping Company had ref... ... against great odds. Chidambaram ... the National Shipping Company with Indian ... free Indian trade from dependence on ... The Company prospers despite attempts by the B... Company to sabotage the ship of the Indian firm.

Chidambaram incurs the displeasure of the Govern... ... strike for getting the grievances of ... mill workers redressed and by organising ... mark the release of Bipin Chandra Pa...

Chidambaram along with Subramanya Sivam is invited to Tirunelveli by the District Collector, Mr Wanch The Collector directs them not to engage in political activity and also orders them out of the District. They defy the orders and are arrested. In the trial which ensues Chidambaram is sentenced to 20 years' life imprisonment and Sivam to ten years. Chidambaram's sentence is reduced to six years on appeal. The imprisonment of these two leaders sparks off mass unrest which is put down ruthlessly Some time later, the new Collector of the District, Mr Ash is shot dead by a young patriot, Vanchinathan, who commits suicide before the police could reach him

The news of the unrelented struggle outside gives much consolation to Chidambaram and Sivam who are treated barbarously in the prison. Chidambaram emerges from the prison a broken man only to witness a series of disappointments—Sivam is a victim of leprosy contracted during his term in prison, Chidambaram's brother has turned insane, the National Shipping Company is bought by its British rival and cherished leaders like Tilak and Bharathi pass away one after another

Chidambaram devotes the last years of his life to the study of literature and dies still dreaming of the day when India would be free



"PASA MALAR" (Tamil)

Certificate of Merit as the Second Best Film in Tamil

Produced by : Rajamani Pictures, Madras
Directed by : Shri A. Bhimsingh

Rajasekaran and Radha are orphaned brother and sister. Anand, a co-worker, who saved Radha from an accident, is the only friend of Rajasekaran. Anand and Radha fall in love

The mill in which Rajasekaran is working is closed down due to a strike Rajasekaran starts an independent

business with Radha's savings. The business prospers and Rajasekaran purchases and runs the mill where he was employed previously. Anand arrives in the city and instigated by his nephew, seeks and gets a job in the mill.

Circumstances lead Rajasekaran to insult Anand one day. Subsequently Anand organises a strike when the pleas of some of the retrenched labour is rejected. Anand is arrested and released after a warning. The two friends are estranged.

Rajasekaran arranges the marriage of Radha with an engineer and that of his own with the engineer's sister Dr. Maruthy. When he learns of Radha's love for Anand, he [illegible] and celebrates the marriage of Anand and Radha. Shortly thereafter Rajasekaran marries Dr. Maruthy.

Anand's aunt disturbs the harmony of the household and Rajasekaran quits the house with his wife. Legal proceedings instituted without the knowledge of Radha and Anand result in the court appointing an official Receiver for Radha's house. Anand has to vacate the house now. A son is born to Rajasekaran and a girl to Radha. Grieved to learn of the plight of Radha, Rajasekaran makes out his entire property in her name. Maruthy goes abroad for higher studies and Rajasekaran sets out with his son in search of peace of mind.

After a few years he returns to see his sister, but is refused permission to see her. On his way back, he saves a child -Radha's- from an accident and loses his eyesight in the process. Radha runs to her brother. Rajasekaran requests her to marry her daughter to his son and dies. The request [illegible] Radha [illegible]

'KUMKUM' (Tamil)

Certificate of Merit as the Third Best Film in Tamil

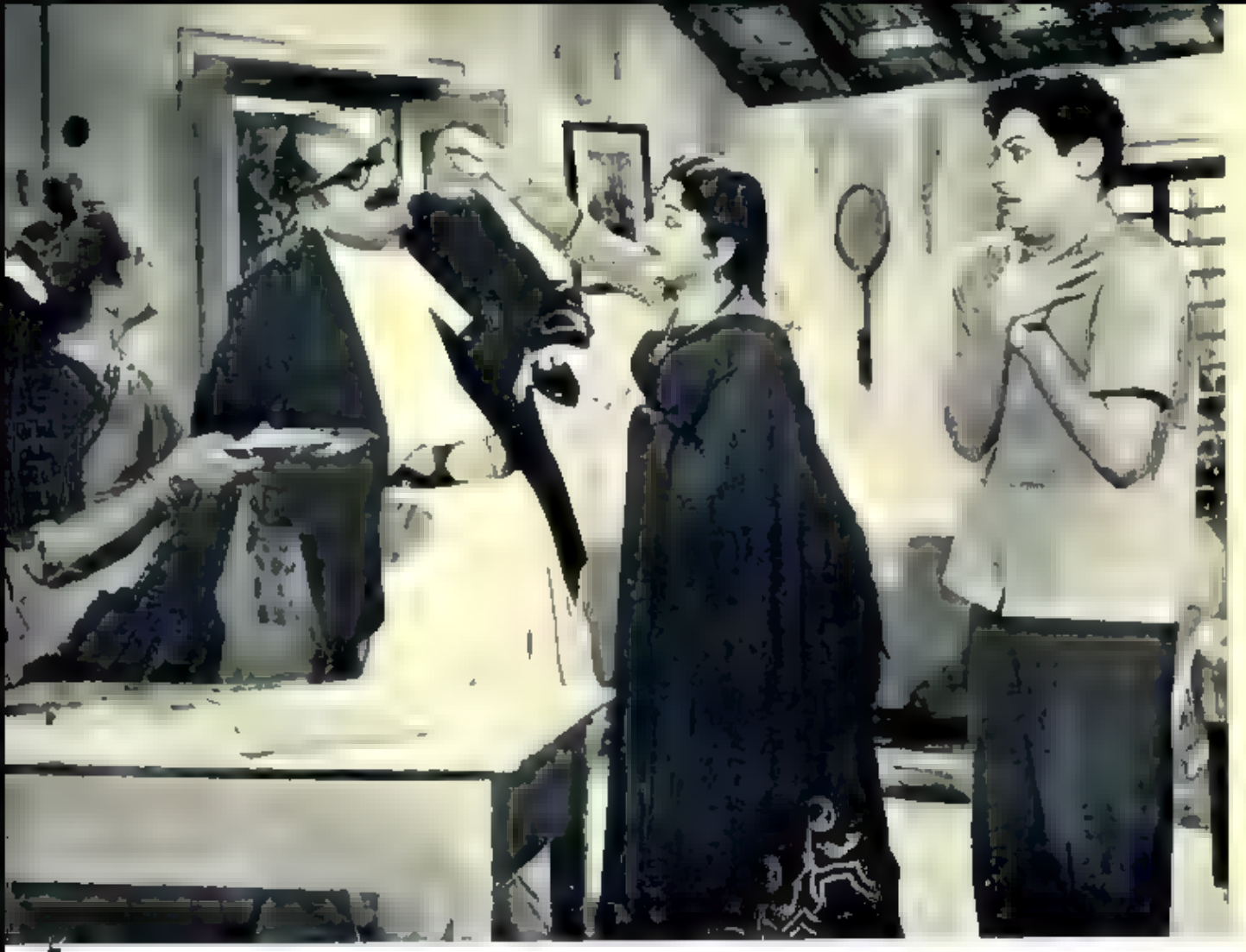
Produced by : Modern Theatres Limited, Salem

Directed by : Shri A. Subbarao

In Vandalur, Chidambaram, a blacksmith is living with his daughter Anjali and brother Kumaran. Chidambaram sends Kumaran to Madras for higher studies, working hard to send his brother necessary funds. Chidambaram soon falls a prey to tuberculosis. Kumaran learns of this and in order to relieve his brother, moves into a less expensive lodgings. Soon he falls in love with Shanti, the daughter of a Public Prosecutor who owned the room Kumaran has moved in. Their union is approved by Shanti's parents.

In Vandalur, Anjali falls in love with Kasilingam's brother, Ratnam. Kumaran succeeds in arranging their marriage, after agreeing to marry Kasilingam's blind sister, Kamudam.

Kasilingam has a love in Bangalore. After his marriage, she comes down to Vandalur. A quarrel ensues and Kasilingam murders her. Kumaran accepts the blame in order to save the married life of Anjali. Shanti, who has now become a lawyer, argues Kumaran's case in the court. Anjali co-operates with her. Kasilingam confesses that he had committed the murder. Kumaran is acquitted.



"BHARYA BHARTHALU" (Telugu)

President's Silver Medal as the Best Film in Telugu

Produced by : Prasad Art Pictures Private Ltd Madras
Directed by : Shri K Pratyagatma

Public Prosecutor Dharma Rao is a just and honest [illegible] highly respected citizen in his native town. His elder son Ramanadam is a Law graduate. The second son, Anand is studying medicine in a far off city. He neglects his studies, leading a fast life. A scheming [illegible] round Anand. He [illegible] marriage. Dharma Rao refuses. He [illegible]

Dharma Rao decides to discontinue Anand's studies [illegible] Venkata Rao [illegible] Hemalata [illegible] and silences her with money. Anand returns home and made manager of Venkata Rao's firm.

Anand has not discarded his way of life, and in the company of his friend Gopinath continues to go after girls. He is insulted and rebuked by Sarada, a school mistress, whom Anand has been pursuing. Sarada's re[illegible] Anand and [illegible] [illegible] Her elder sister gets related by Sarada.

Anand's mother is very anxious to see that her son is [illegible] but Anand has been [illegible] proposals. One day he chances to hear that he is being [illegible] Sarada and [illegible] Dharma Rao personally contacts Sarada's father. Sarada agrees to the marriage in order to save her father's prestige.

Sarada still detests Anand but they pretend to be [illegible] Anand gradually realises that Anand has completely changed. At this juncture Hemalata enters the scene and demands money from Anand. Anand refuses. Sarada, who overhears the conversation, is fully convinced of Anand's love.

Dharma Rao chances to see Hemalata coming out of his house and is convinced that Anand has not mended his ways.

Hemalata who is living with Anjaneyulu in Gopinath's house, telephones Anand that Gopinath is ill at a time when both Anjaneyulu and Gopinath are away. Anand arrives and when Hemalata makes passes at him, pushes her away and leaves.

Hemalata is discovered dead and Anand is charged with her murder, on circumstantial evidence. Dharma Rao appears for the prosecution and Ramanadam appears for the defence. A clever ruse by Sarada exposes Anjaneyulu [illegible] Anand and Sarada are united.

'KITTUR CHENNAMMA' (Kannada

Certificate of Merit as the Best Film in Kannada

Produced by : Padmini Pictures, Madras

Directed by : Shri B. R. Panthulu

The film portrays the struggle of a small province Kittur in the North Karnataka against the East India Company in the nineteenth century.

Tipu Sultan tries to take Mallasarja, the king of Kittur into his power and when Mallasarja protests, imprisons him in the Fort of Koppal. Mallasarja's wife Rudramba rescues him with the help of the Raya Prabhu.

Mallasarja tours his province seeking the support of his subordinate rulers, the Desais. He falls in love with Chennamma, Koujgi Doddappa Desai's daughter and marries her. Rudramba welcomes Chennamma and both of them live in harmony.

Chennamma takes an interest in Sivalingarudrasarja, Rudramba's son and brings him up as a valiant prince.

Two officers of the province, Venkatarao and Malappashetty, conspire with the East India Company, to achieve their own selfish ends. Their activities rouse the suspicion about Mallasarja among the Peshwas, who invite Mallasarja to Belgaum and imprison him. Mallasarja is rescued but dies on his way back.

Sivalingarudrasarja succeeds to the throne and to wreak vengeance against the Peshwas, enters into a treaty with the East India Company, and in the process antagonises Rudramba and Chennamma. Shortly after this, Rudramba dies, Sivalingarudrasarja also dies and dies.

Rani Chennamma takes charge of the State and is almost seen faced with a crisis as the Company to surrender the kingdom to them. She rejects it and after two battles, is taken prisoner. She dies in prison, hoping that one day, her people would free themselves from foreign domination.

MUDIYANAYA PUTHRAN (Malayalam)

President's Silver Medal as the Best Film in Malayalam

Producer : Chandrachara Productions, Madras

Director : Sri Rama Kamath

Radha ... Her respective husbands

him his sweet heart Radha who marries his brother Gopala Pillai. Soon their home- Kallekkal House -splits and Rajan sees deeper into his wayward ways. The entreaties of his mother and friends are of no avail, when he is told that some day in future he will require the help of other human beings, he proudly declares that he will rather die than face such a day. One day even Rajan's mother gets fed up with him and orders him out.

Gopala Pillai is aware of Radha's love for Rajan before marriage and refuses to take her word that she loves Rajan only as a brother after her marriage.

Rajan is one day waylaid and injured by some miscreants and is nursed back to health by Chellamma whom he had once insulted.

Vasu and [illegible] workers report [illegible] Rajan. Gopala Pillai [illegible] Vasu [illegible] Gopala Pillai engages [illegible] Vasu [illegible] Rajan [illegible] member of the gang is stabbed. Gopala Pillai succeeds in putting [illegible] Rajan [illegible] Rajan [illegible] Rajan [illegible] changed [illegible] He [illegible] readers [illegible]

"KANDAM BECHA KOTTU" (Malayalam)

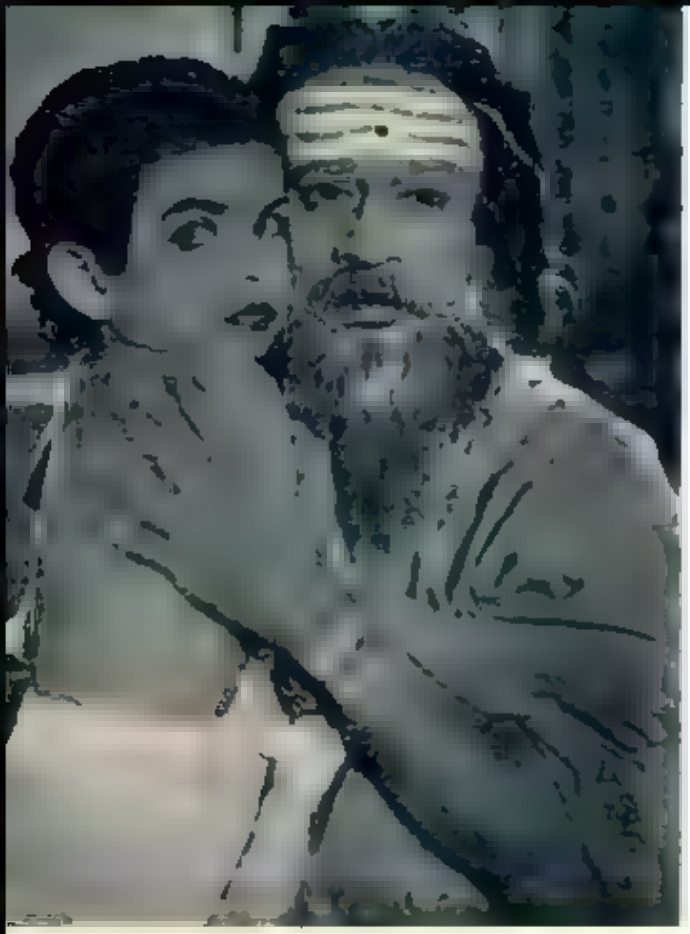
Certificate of Merit as the Second Best Film in Malayalam

Produced by : Modern Theatres Limited, Salem

Directed by : Shri T. R. Sundaram

Aligoya Haji is a wealthy man having a son named Ummer. Haji's sister Kathija is married to a business-man named Avaran. Avaran's brother has gone to Singapore, leaving his wife Ameena and children Hasan and Kunjubivi in the custody of Avaran. Kunjubivi and Ummer are lovers. Haji consents to the marriage, but demands a dowry of two thousand rupees. Avaran agrees, hoping that his brother will arrive in time to help him make the payment. His brother, however, dies en route and the marriage is stopped

Mohammed is an old cobbler of the village, famous for his patched coat and good character. His life's ambition is to do Haj once. He is a friend of Avaran as well as Haji. He gives shelter to Ameena and her children who are driven out by Kathija. Ummer arranges for his marriage with Kunjubivi, when his father is away searching for a bride for him. Haji appears at the last moment and demands the dowry. Mohammed tears off the patches in his coat and offers the money hidden there declaring that performing a poor girl's marriage is equal to a journey to Haj, for which purpose he had saved the money. Haji is moved. The marriage proceeds and Mohammed is sent on his Haj pilgrimage with a new coat



SABARIMALA SRI AYYAPPAN (Malayalam)

Certificate of Merit as the Third Best Film in Malayalam

Producer : Shri K. Kappuswamy, Coimbatore

Director : Shri S. M. Sriramula Naidu

The King's [illegible] finds a male child while on a hunting trip. The child is named Manikantan and brought up as their own by the King and Queen who have no issue of their own.

Meanwhile the Queen gives birth to a male child who is named Rajarajan. The two boys grow up together and are sent to the Rajaguru for their education. The Rajaguru is at first reluctant to coach Manikantan, a foster-son of royal heritage, but accepts him as a pupil when he realises his intelligence.

In the Vedic Age Mahishasuran prays to God to restore his faculties to the Rakshasas who were made deaf and blind. His prayers are answered. The Rajaguru is overwhelmed by the miracle. The Rakshasas are the origin of Mahishasuran. They worship Maha Vishnu in the form of Mohini. Lord Sastha who is trying to test a boon received by Mahishasuran from Lord Siva on the Lord himself, [illegible] Siva sends the enquisite beauty of Mohini to [illegible] and Hariharaputra is born to kill the [illegible] Mahishi a demon. He is [illegible] as the King

The Rajaguru is cautioned against revealing this to anyone.

The princes return. After completing their education. Despite the efforts of the Minister who is prejudiced against Manikantan, the King decides to make him Yuvaraja. The Minister poisons Manikantan's mind who gets an incurable disease. He is cured by Siva, in the guise of a sadhu, who disappears before the King could reward him. This incident helps the Minister to convince the Queen of the occult powers of Manikantan. On the Minister's advice the Queen feigns a severe headache and tiger's milk is prescribed as the only medicine that can cure this headache. Manikantan sets out to get tiger's milk. In the forest he meets and vanquishes Mahishi. As a token of gratitude Indra transforms himself into a tiger and Manikantan comes riding on it to the King's court to the awe and admiration of one and all. The conspiracy to liquidate Manikantan is exposed. Manikantan asks the King to crown Rajarajan, and transforms himself into Sri Ayyappan and disappears. In the Sabarimala hills the forming of the idol of Sri Ayyappan takes place. A heavenly voice informs the King of this and they all go to the deity singing Lord Ayyappan's praise.

From that day onwards every year the devotees go to the temple at Sabarimala in the month of Makara on pilgrimage and worship Lord Sri Ayyappan.

"HATTOGOL VIJAY" (Hindi

Prime Minister's Gold Medal as the Best Children's Film

Produced by : Hari S. Dasgupta Productions, Calcutta

Directed by : Sarvashri Bulu Das Gupta and Raghunath Goswami.

Hattogol is a notorious giant who captures the beautiful Princess Rupkumari and keeps her prisoner in his palace.

A gallant Maharajah, of a distant State, hearing of her plight, determines to set the Princess free. The Maharajah summons his two jesters—Kenaram and Becharam—and orders them to look up the almanac for an auspicious

day for departure and to prepare for the journey to Hattogol's kingdom.

When a suitable day is found, Ramlaher, the officer is ordered to inform the public of the Maharajah's impending journey.

Finally, the Maharajah sets out with Kenaram and Becharam. They journey through long miles of dense forest, which the jesters imagine to be full of evil spirits.

Eventually they reach the giant's kingdom, and the Maharajah finds the Princess in Hattogol's dungeon like palace.

The giant remains hidden in a box during day time in the guise of a fly, and the Princess tells the Maharajah to go in the meantime and dip his sword in a sacred lake to make himself invincible.

The Maharajah leaves the two jesters on guard over the box and is led by the Princess to the sacred lake.

While the Maharajah is away, the greedy jesters are curious to know what is in the box. You never know what is inside, may be sweetmeats, they say. Each tells the other to open it and eventually they help each other to do it. But what a surprise! For, out jumps the giant scaring the life out of the jesters.

As the giant is about to attack the jesters, the Maharajah returns and drawing his sword which he has dipped in the sacred lake, gives battle to the giant and eventually kills him.

While the victorious Maharajah asks the Princess to return with him to his kingdom and marry him, the jesters discuss how they might carry back the body of the giant and claim it was they who had killed him.

Suddenly, Ramlaher, the crier, turns up to end the jesters' day dreams and they all merrily return with the Maharajah. ●

'SAVITRI' Hindi

All-India Certificate of Merit as the Second Best Children's Film

Produced by: Children's Film Society, New Delhi
Directed by: Shri Phani Majumdar

Nirmala and Shyamala, two sisters studying in a convent are preparing for visiting a hill station on a holiday. They are looking at a book on Savitri-Satyavan presented by their aunt, when their father enters and informs them that the trip to the hill station will have to be cancelled as he has not got the required leave. Nirmala is persuaded to visit their grandfather in a village.

Her aunt Manbai invites Nirmala to join the fifth anniversary celebrations of her school. In the evening

watches girls floating lamps on small boats in the river and is informed that this is "Gaun Puja" which enables girls to get husbands of their liking.

In the night she watches a ballet of Savitri-Satyavan and Linde stands the story of Savitri who loves a fore-doomed Satyavan marries him in full knowledge of the fact that he will die after one year and successfully bargains for his life with the God of Death.

That night Nirmala argues with Maniben that the theme of the play is out of tune with the times. Next day Maniben takes Nirmala around her school and then explains to her the reason for staging the play. Maniben is over was impressed by Shantiniketan and longed to open a school where the students would have a close contact with nature. After their marriage she worked hard on his scheme and paid for its heavy work with her life. When Maniben returned to the village she planned to witness a Savitri Puja. She decided that if Savitri could give life to her husband she could give life to her husband's dream and thus recreate him. She now feels that her husband is always with her guiding, helping and encouraging. That is the reason for the play on Savitri being staged every year in her school.

That evening Maniben and Nirmala's grandfather do not find Nirmala in the house and learn that she left some time back clad in a sari. They go out and see Nirmala floating a boat with a lamp in the river. They are happy over the change wrought in Nirmala's outlook.

"NANHE MUNNE SITARE" (Hindi)

All India Certificate of Merit as the Third Best Children's Film

Produced and Directed by : Shri A. K. Chakravarty, Bombay

There lives a doll shop-keeper named Chachaji wala, in the city. Chacha stares through his window every night at a pair of stars in the sky. Why ? There is a history behind it. His mind traves back.

One evening, while Chacha is busy in his shop, a sophisticated doll having a refined taste steps into his shop. Chacha shows her a good number of dolls. But it seems

that nothing would please her. At last, she spots out a pair of dancing dolls on the shelf. They are 'Raju' and 'Kamu'. Chacha tells her that he had already promised them to a gentleman. But the lady wants to pay him a higher price and in the midst of their conversation, the gentleman who had earlier chosen the pair of dolls, steps into the shop. The lady insists on the dolls being given to her. On the other hand, the gentleman is also ready to pay any fancy price for the dolls and is, therefore, not prepared to part with them at any cost. Chacha is in a dilemma. He, however, hits upon an idea to get over this difficulty. He tells them that 'Raju' and 'Kamu' can be separated and Raju given to the gentleman and Kamu to the lady. As it is time for closing the shop, Chacha requests them to come the next day when he will hand the dolls over.

No sooner Chacha closes the shop, than all the dolls of the shop raise a strong protest saying that Raju and Kamu should on no account be sold separately. They hold a session and after much deliberation, they leave a note on the counter table, requesting Chacha not to sell Raju and Kamu separately. In the meanwhile, Raju and Kamu [illegible] leave [illegible] dance [illegible] as it is about to be dawn, all the dolls go back to their respective places. On the following morning, Chacha while cleaning his shop, notices the piece of paper. How could Chacha make it out? So he does not pay any heed to it. Thus Raju and Kamu are separated and handed over to the gentleman and the lady respectively.

By a stroke of luck, Raju and Kamu come as birthday gifts to 'Sila' from different sources. Sila takes a fancy to Kamu and picks her up from the heaps of presents and goes to bed with her. Raju is left in an obscure corner.

On hearing Raju's sobbing at midnight, a kind hearted clown comes to his aid. He rescues both of them and sets them free from this (earthly) bondage by tying them together with a gas balloon. They go up—up in the blue sky and live there ever after happily as twinkling Stars.

It is at these two Stars that Chacha stares daily

RABINDRANATH TAGORE" (English) (Longer Version)
President's Gold Medal as the Best Documentary Film

Produced by: Films Division, Bombay
Directed by: Shri Satyajit Ray

This is a film biography of the life of Poet Rabindranath Tagore, prepared with the help of live shots, sketches, photographs and a dramatic impersonation of his early life. Here we see the career of one of the most outstanding geniuses of the century being unfolded in different fields of art as a poet, as a painter, as a rebel and as an educational reformer through the various phases of growth, maturity and ultimate flowering.

OUR FEATHERED FRIENDS (English)

All-India Certificate of Merit as the Second Best Documentary Film

Producer : Films Division, Bombay

Director : Shri Gopal Dad

An interesting view of the world of birds through the camera's eye. The film brings intimate pictures of the habits, characteristics and distinguishing marks of a variety of Indian water birds. The birds shown are resident as well as migratory birds. The breeding season covers the most interesting [illegible]. A courtship dance, nest building, [illegible], the birth of chicks, the quaint ways of feeding and the dramatic scenes of large colonies [illegible] colourful details as only a camera can reveal.

"ROMANCE OF THE INDIAN COIN" (English)

All-India Certificate of Merit as the Third Best Documentary Film

Produced by : Films Division, Bombay.

Directed by : Shri G. H. Saraiya.

The film tells the story of the evolution of coinage in India.

The story narrated in the first person by an Indian Rupee covers the period from the 7th Century B.C. till the present day.

The film also shows coins as a source of useful information regarding art, culture and history of our past generations.

"CITRUS CULTIVATION"
(English)

President's Gold Medal as the Best Educational Film

Produced by :
Films Division, Bombay.

Directed by :
Shri Krishna Kapil.

This is an instructional film describing in detail the scientific method of growing citrus fruit and its preservation against pests and diseases.

"COIR WORKER" (English)

All-India Certificate of Merit as the Second Best Educational Film

Produced and Directed by : Shri F. R. Bilimoria, Bombay.

Coir Worker is one of the series of training films on various co-operatives in India.

The film begins with an introduction to the Coir Industry of Kerala explaining its historical importance as well as some of its present day economic difficulties. The film introduces a young man—a coir co-operative society inspector—on his first trip to a village. He establishes a co-operative society and remains to see its work begin.

However, in later months his attention is so taken up by his administrative duties and by the formation of other co-operative societies that he neglects this village group. He is shocked to learn that it has fallen upon hard times. He returns to the village to discover that there has been a misappropriation of funds and a general collapse of discipline within the society. He helps the society to dispose of its malefactors and restore itself to good condition.

"AHVAN" (Hindi)

All-India Certificate of Merit as the Third Best Educational Film

Produced and Directed by : Shri Dhruva Kumar Pandya, Ahmedabad.

This film narrates the heroic expedition on the river Narmada by a group of young people from Gujarat.

This river has never been explored and these young people accepted this challenge. Starting from the origin of the river at Amar-Kantak in the jungles of Madhya Pradesh, they went along the river in rubber rafts up to Broach, where the river joins the sea.

Besides the famous temples and old sculptures along the banks, the river passes through many waterfalls, and dense forests; and at places the tremendous force and speed of the river makes the explorers awe-stricken and uncertain about their lives.